

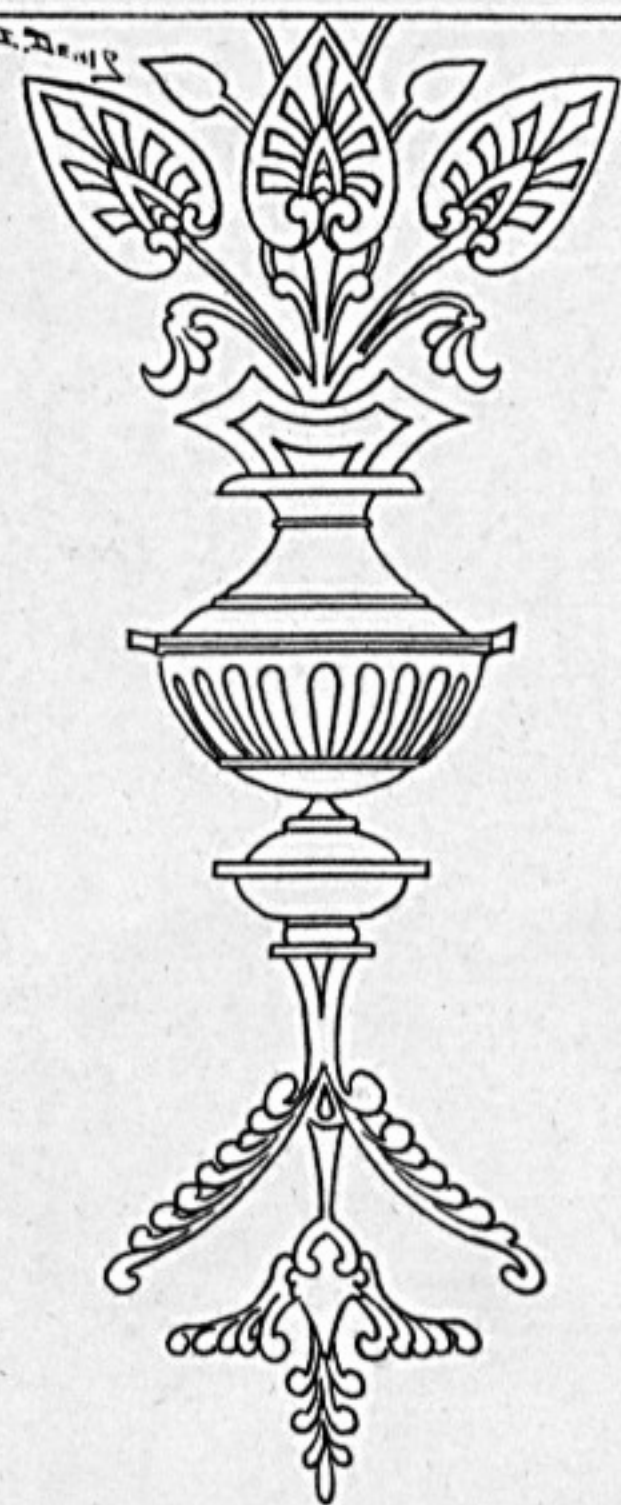
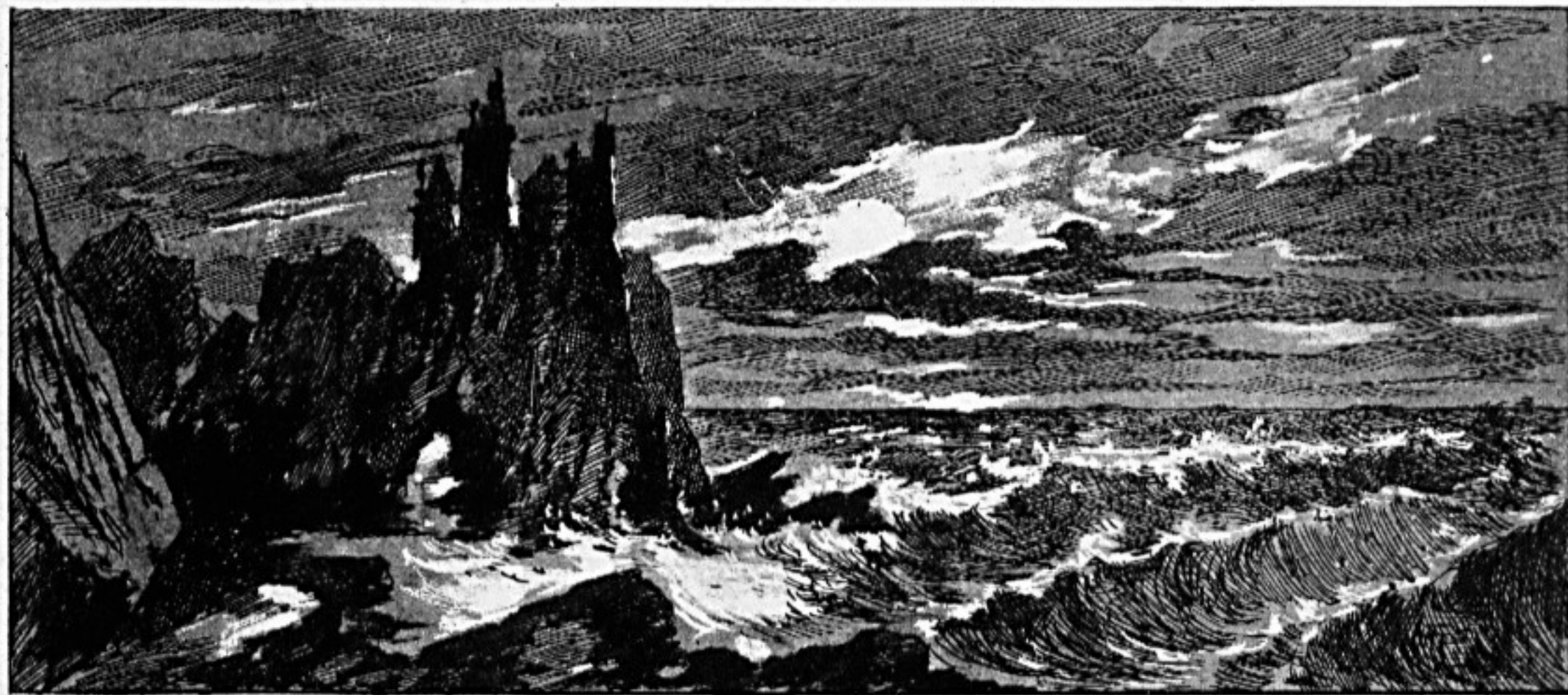
[1897]

PHILOCTÈTE



A. COQUARD

Nb 12 982



PHILOCTÈTE

Musique de Scène

CONSERV. DE MUSIQUE

DE

LEGS H. IMBERT

ARTHUR COQUARD

Sur la Tragédie de SOPHOCLE

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PHILOCTÈTE

Musique pour la Tragédie

de SOPHOCLE

par Arthur COQUARD.

ACTE I

PRÉLUDE.

Lent et triste.

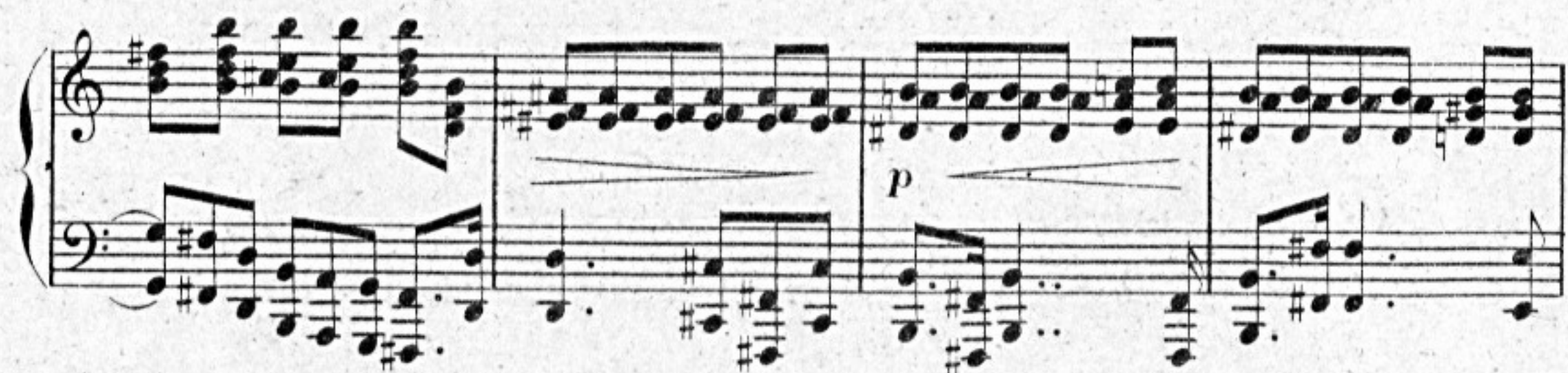
PIANO.

p *poco cresc.* *mf* *decresc.*

p *decresc.* *sempre.* *pp* *ma espress molto.*

cresc.

f



LE CHOEUR — RÉPLIQUE — Que faut il, ô maître, étranger sur une terre étrangère, taire ou dire
à cet homme soupçonneux?

Andantino.

PIANO.

pp

pp

p

pp

p

pp sub.

mf

p

mf

pp

rall.

RÉCIT de PHILOCTÈTE.

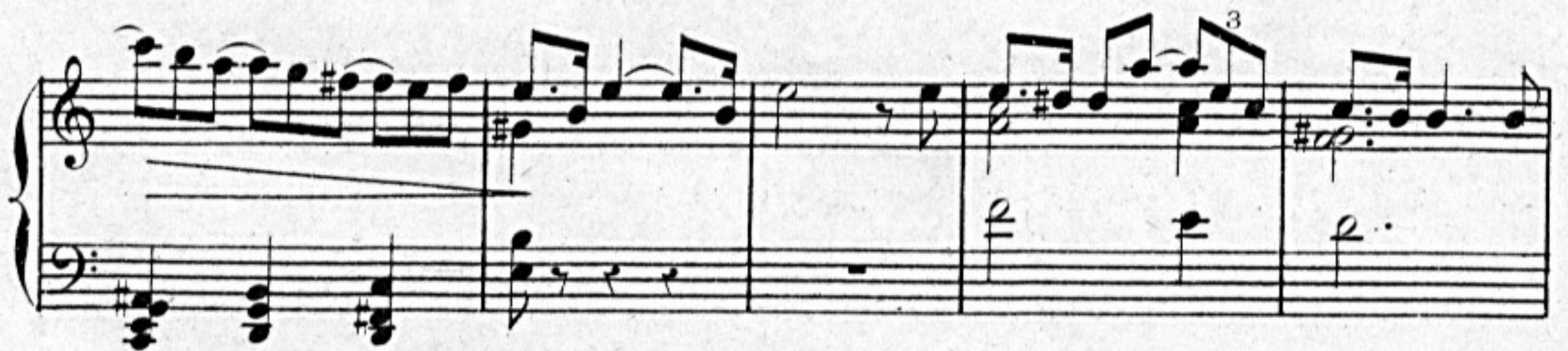
REP: Peux-tu comprendre
quel fut mon réveil...

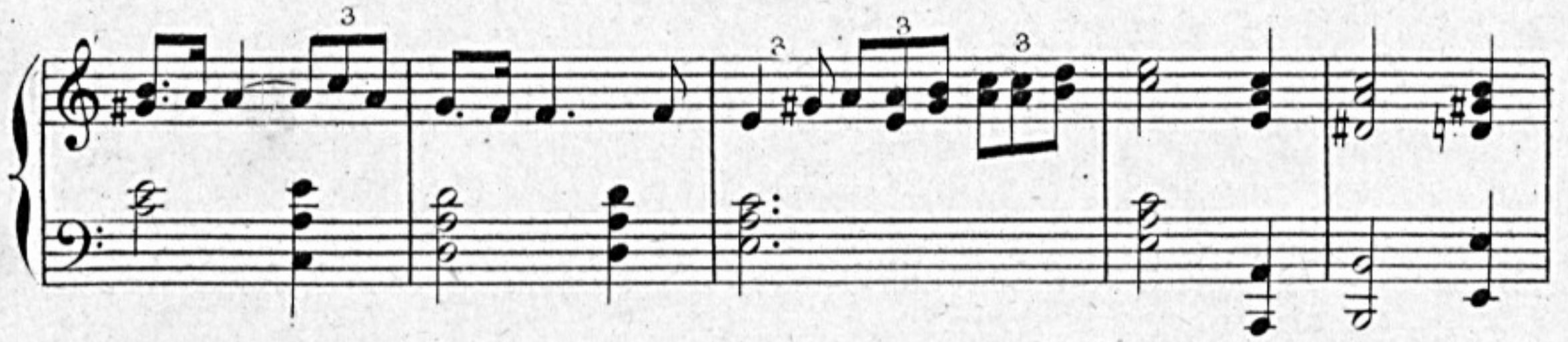
Andante.

PIANO.



Plus lent et très expressif.



N^o 4.

RÉPLIQUE. — O terre, toi qui aimes les montagnes.....



№ 5.
PRIÈRE.

RÉPLIQUE. — Alors, fils, par ton père, par ta mère, par tout ce que tu as de plus cher.....

Andante.

PIANO. *p cresc.*

p ma espress. molto.

f

Un peu plus vite.

L.G.



ACTE II

N^o 6.

PRÉLUDE

LES NYMPHES DE LEMNOS

Allegretto.

PIANO.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegretto.' and the dynamics include 'pp sf', 'sf', and 'p'. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a piano introduction marked 'pp sf'. The subsequent systems continue the piece with various melodic and harmonic developments. The final system concludes with a piano marking 'p'.

This page contains eight systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a melodic line and a bass staff with a simple accompaniment. The second system continues the melodic line in the treble staff. The third system introduces a new melodic line in the treble staff. The fourth system features a melodic line in the treble staff and a bass staff with a simple accompaniment. The fifth system continues the melodic line in the treble staff. The sixth system features a melodic line in the treble staff and a bass staff with a simple accompaniment. The seventh system features a melodic line in the treble staff and a bass staff with a simple accompaniment. The eighth system features a melodic line in the treble staff and a bass staff with a simple accompaniment.

Dynamic markings include *p* (piano), *sf* (sforzando), *dim.* (diminuendo), and *pp* (pianissimo). The notation also includes various musical symbols such as slurs, ties, and accidentals.

This page of musical notation is for a piano piece, consisting of seven systems of staves. Each system typically contains a treble and a bass staff, with some systems having a grand staff (treble and bass clef on a single staff). The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando), *mf* (mezzo-forte), and *pp* (pianissimo). The music features complex rhythmic patterns and melodic lines, with some passages involving rapid runs and others featuring sustained chords or arpeggios. The key signature is not explicitly shown, but the notation includes sharps and naturals, suggesting a key like D major or A minor. The overall style is characteristic of 19th-century piano music.

N^o 7.

Le CHŒUR: RÉP: La renommée m'a fait connaître _Mais je ne l'ai pas vu cet Ixion

Lent.

PIANO.

The piano score is written for a grand piano (PIANO.) in 6/8 time, key of B-flat major. The tempo is marked 'Lent.' (Lento). The score consists of five systems of music. The first system begins with a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system features a mezzo-forte (*mf*) dynamic in the right hand. The third system starts with a piano (*pp*) dynamic in the right hand and a piano (*pp*) *sempre* dynamic in the left hand. The fourth system has a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The fifth system begins with a piano (*p*) dynamic in the right hand and a piano (*pp*) dynamic in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings.

BERCEUSE

LE SOMMEIL DE PHILOCTÈTE

Allegretto.

PIANO.



f cresc.

The first system of musical notation consists of five measures. The treble clef staff features a series of chords and eighth-note patterns, with a crescendo hairpin starting in the third measure. The bass clef staff has a simple accompaniment of eighth notes. The key signature has one sharp (F#).

ff *p*

The second system of musical notation consists of five measures. The treble clef staff has a melodic line with a forte (*ff*) dynamic in the first measure, followed by a piano (*p*) dynamic in the third measure. The bass clef staff features triplet eighth notes in measures 7 and 8. The key signature changes to two sharps (F# and C#).

The third system of musical notation consists of five measures. The treble clef staff continues with chords and eighth-note patterns. The bass clef staff has a steady eighth-note accompaniment. The key signature remains two sharps.

The fourth system of musical notation consists of five measures. The treble clef staff features a melodic line with a long note in the fourth measure. The bass clef staff has a steady eighth-note accompaniment. The key signature remains two sharps.

The fifth system of musical notation consists of five measures. The treble clef staff features a melodic line with a long note in the fourth measure. The bass clef staff has a steady eighth-note accompaniment. The key signature remains two sharps.

ACTE III

N^o 9.

PRÉLUDE

PHILOCTÈTE

Lent.

PIANO.

1^a 2^a *mf* *p*

N^o 10.

PHILOCTÈTE. RÉP. C'est m'enlever la vie que de prendre mon arc!

Lent.

(au loin)

PIANO.

mf *ppp* *mf* *ppp*



No 11.

PHILOCTÈTE. — RÉPLIQUE. — O mains quels affronts vous souffrez.....



pp

pp

№ 12.

PHILOCTÈTE. — REPLIQUE. — O cavité de l'antre, tour à tour ardente et glacée.....

Allegretto.

PIANO.

p

No 13.

APPARITION d'HERCULE.

Maestoso.

PIANO. *p*

1^a 2^a

mf

p

FINAL.

ADIEU de la NYMPHE

Ce morceau se doit commencer qu'à la fin de la tragédie après les derniers mots du Chœur, au moment où Philoctète se met en marche, très lentement, appuyé sur ses compagnons — Ils s'arrêtent à plusieurs reprises pour écouter le chant lointain. (Le rideau baisse lentement sur les dernières mesures)

Assez lent.

*Très expressif et librement.*SOLO.
(Voix lointaine.)

SOPRANOS

TÉNORS.

BASSES.

CHOEUR.

suivez le solo.

ppp

PIANO.

Accompagnement pour le cas où le chœur ferait défaut.

ppp

tr

5

6

S.

T.

B.

This system contains the first four measures of a musical piece. It features four staves: Soprano (S.), Tenor (T.), Bass (B.), and Piano. The key signature has two flats (B-flat and E-flat). The Soprano part begins with a trill (tr) on a dotted quarter note, followed by a half note and a quarter note. The Tenor and Bass parts have a more active melody with eighth and sixteenth notes. The Piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with dotted half notes and eighth notes in the left hand. Measure 3 contains a complex sixteenth-note passage in the Soprano part, marked with a '5' and a '6'.

tr

f

This system contains measures 5 through 8 of the musical piece. The Soprano part features a trill (tr) on a dotted half note in measure 5. The Tenor and Bass parts continue their melodic lines. The Piano accompaniment shows a change in texture, with more chords and sustained notes in the right hand. Measure 7 includes a forte (f) dynamic marking. The system concludes with a final chord in measure 8.

pp

S.

T.

B.

Musical score for Soprano (S.), Tenor (T.), Bass (B.), and Piano. The score is in 4/4 time and B-flat major. The Soprano part begins with a piano (pp) dynamic and features a melodic line with slurs and ties. The Tenor and Bass parts provide harmonic support with sustained notes and some movement. The Piano accompaniment consists of chords and moving lines in both hands.

Continuation of the musical score. The Soprano part continues its melodic development. The Tenor and Bass parts maintain their harmonic roles. The Piano accompaniment features more complex chordal textures and moving lines. The score concludes with a double bar line.

PARTITIONS

BOIELDIEU ..	LE BOUQUET DE L'INFANTE, 3 actes, piano et chant.	10 »
BOULANGER.	LES SABOTS DE LA MARQUISE, 1 acte, piano et chant.	8 »
BOUSQUET...	TABARIN, 2 actes, piano et chant.	12 »
CARAFÀ	MASANIELLO, 4 actes, piano et chant.	15 »
DIAZ (E).....	LA COUPE DU ROI DE THULÉ, 3 actes, piano et chant.	16 »
—	— — — — — piano seul.	10 »
—	BENVENUTO CELLINI, 4 actes, piano et chant.	20 »
—	LE ROI CANDAULE, 1 acte, piano et chant.	8 »
DONIZETTI...	DON PASQUALE, 3 actes, piano et chant.	15 »
—	— — — — — piano seul.	10 »
—	LA FAVORITE, 4 actes, piano et chant.	15 »
—	— — — — — piano seul.	10 »
—	— — — — — piano à 4 mains.	25 »
—	LUCIE DE LAMMERMOOR, 4 actes, piano et chant.	15 »
—	— — — — — piano seul.	8 »
—	— — — — — piano à 4 mains.	20 »
B ^{lt} DUCOUDRAY	THAMARA, 2 actes, piano et chant.	15 »
GEVAERT.....	LE CAPITAINE HENRIOT, 3 actes, piano et chant.	15 »
—	— — — — — piano seul.	20 »
—	LE CHATEAU TROMPETTE, 3 actes, piano et chant.	15 »
—	LE DIABLE AU MOULIN, 1 acte, piano et chant.	8 »
—	LES LAVANDIÈRES DE SANTAREM, 3 actes, piano et chant.	15 »
—	QUENTIN-DURWARD, 3 actes, piano et chant.	15 »
—	— — — — — piano seul.	10 »
GODARD (B)...	DIANE, ode-symphonie, piano et chant.	6 »
—	LES GUELFES, 5 actes, piano et chant.	20 »
GOUNOD.....	CINQ-MARS, 4 actes, piano et chant.	20 »
—	— — — — — piano seul.	12 »
—	— — — — — piano à 4 mains.	20 »
HÉROLD	LE PRÉ AUX CLERCS, 3 actes, piano et chant.	15 »
—	— — — — — piano seul.	10 »
—	— — — — — piano à 4 mains.	25 »
—	ZAMPA, 3 actes, piano et chant.	15 »
—	— — — — — piano seul.	10 »
—	— — — — — piano à 4 mains.	25 »
HOLMÈS (A)...	LES ARGONAUTES, ode-symphonie, piano et chant.	10 »
—	LUDUS PRO PATRIA, ode-symphonie, —	10 »
—	LUTÈCE, symphonie dramatique.	12 »
JONCIÈRES...	DIMITRI, 5 actes, piano et chant.	20 »
—	LA REINE BERTHE, 2 actes, piano et chant.	15 »
—	LE CHEVALIER JEAN, 4 actes, piano et chant.	20 »
LEFÉBURE-W.	LES RECRUTEURS, 3 actes piano et chant.	15 »
MARÉCHAL...	LES AMOUREUX DE CATHERINE, 1 acte, piano et chant.	10 »
MASSÉ (V)....	GALATHÉE, 2 actes, piano et chant.	12 »
—	— — — — — piano seul.	7 »
—	— — — — — piano à 4 mains.	15 »
—	LES NOCES DE JEANNETTE, 1 acte, piano et chant.	10 »
—	— — — — — piano seul.	6 »
—	— — — — — piano à 4 mains.	12 »
—	LES SAISONS, 3 actes, piano et chant.	15 »
—	UNE NUIT DE CLÉOPATRE, 3 actes, piano et chant.	20 »
—	— — — — — piano seul.	12 »
—	— — — — — piano à 4 mains.	25 »
MONTFORT ..	LA JEUNESSE DE CHARLES-QUINT, 2 actes, piano et chant.	15 »
ROSSINI.....	GUILLAUME-TELL, 4 actes, piano et chant.	20 »
—	— — — — — piano seul.	12 »
—	— — — — — piano à 4 mains.	30 »
OFFENBACH .	SIGNOR FAGOTTO, 1 acte, piano et chant.	5 »
—	PEPITO. 1 acte, piano et chant.	7 »
PHILIPOT	LE MAGNIFIQUE, 1 acte, piano et chant.	10 »
SALVAYRE....	EGMONT. 4 actes, piano et chant.	20 »
TALEXY	LE BOUTON PERDU, 1 acte, piano et chant.	7 »
VERDI.....	RIGOLETTO, 4 actes, piano et chant.	20 »
—	— — — — — piano seul.	10 »
—	— — — — — piano à 4 mains.	20 »